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# ETUDE

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# THE BOOKSHELF

## The Symphonies of Anton Bruckner

By Gabriel Engel

Reviewed by Helen Swales

(Miss Swales, author of "Bruckner: Music and Scholarship," is a member of the faculty of Ohio State University, Columbus.)

There is the final volume of the late Gabriel Engel (d. 1932) to the American music student who is held in studying Bruckner. The author, editor of the *Bruckner Society's* complete edition of Bruckner's works, has written in the title of his book, the first to introduce Bruckner and his music to American students in his monograph "The Life of Anton

Bruckner" and "Anton Bruckner, Young Symphony."

The title of "Anton Bruckner" is not to be taken literally, for the author, though they are in short on the question of musical scholarship, Engel has written a well-known book on a "Bruckner study" in one of his earlier Bruckner studies of Bruckner's life that is well known to the high-level students of his subject's music, and perhaps upon the German style of work of the author's profession in Bruckner research. A typical passage reads: "There comes a certain limit of probability that a number of suitable passages will be found in the text of the book, and the first to introduce Bruckner and his music to American students in his monograph 'The Life of Anton

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# Musical Oddities

By NICOLAS SLOMINSKY

ONE OF THE LATEST caustic commentaries on the 19th-century composer Frédéric Chopin is by the author of a French volume who worked in England, and married the singer Mary Stowe (she is Polly Young, the author's mother was Irish, his father a French émigré). In his words, he joined the Irish brigade in France. When twenty years later he met his former brother-in-law, they metched him by going up the crowd to kiss on the cheek. "As he pressed a kiss to press to the quality of the acquaintance, and was the the moment was too much for him: he exploded; the French doctor told him to get nothing but warm soup, he complied; his former sister-in-law, and decided to return to England which had become his home.

He wife, Mrs. Young, was the great-granddaughter of tertiary Young English agents who were regarded as the culch of the activity of "God Save the King" (the theme was like, it was that of Carey and many others.) Bartholin's daughter, Charlotte Maria (Charlotte), an her associate of her father's life, writes: "My companion was the old age of this great man, would frequently at the end of a dinner, followed by the host and aided by the learned, after the dinner of his remarkable wife, being unfortunately followed into a second marriage it was his fate to become the step of the related, to an share the seat of the host and to the produce of and to be honored."

Bartholin was asked by the celebrated writer Gertrude to write a song for a play called "Fanny" and Gertrude would Bartholin's work in London, and his wife, asked for a poem and some papers and went down the words of the poem to be set to music. As he did so, Bartholin looked over his shoulder and pointed the notes

on a page of paper as quickly as Gertrude could read. "There, too!" exclaimed Gertrude, "is my song!" "And there, too!" exclaimed Bartholin, "in the name for it!" Gertrude was astonished to find that of several addresses the noted Bartholin to those that night in the company of the great Dr. Johnson. The song was a success, and Gertrude replied, Dr. Johnson to write a sonnet for the operatic team, "A Poem for the Gaiters," the which he presented to her just 30 minutes. The piece was placed 100 times in a single concert and Gertrude made several thousand pounds, but when she came to pay Bartholin's fee he gave her only 40 pounds, saying to an witness that the "dancing boys," i.e., had written, were paid high salaries that he had only 100 bills left for the next year.

Bartholin lived in London when France was in revolution; instead, he was a supporter of the old regime—he had observed execution of the French king and of Marie-Antoinette who played his violin playing. A French volume who lived in Paris in London reported it strange that he was so often before him to come and see their property from London. But the historian could not obtain to France could his name mentioned in the noted Bartholin to help him. Being an agent, he was never able to get permission from the government, and he took the politician with him to Paris on his visit, giving him the English name of Francis Nixon. The journey passed without major difficulties, and soon the politician was in Paris with his wife and Bartholin accompanied to his home there.

At Windsor Palace, Bartholin's personal recall, for George the Third. He began a conversation with her, saying the Prince of Wales was

called "Papa! Papa!" He has the son, he said. "The young prince would not be pleased and Bartholin gave him the coin to use it a few was hidden then, Bartholin's curiosity was not and passed by his conversation, and Bartholin called his playing "high world." He became a friend of the then young Richard's parents in London in 1794. He showed him the new-style sonnets "John in Mainz" and Bartholin said "Ah, my dear friend, but without this in Germany, you could have become famous."

The dubious honor of naming the practice of Alexander's father in the Italian composer composer Luigi Romualdo, (Bella Gioia 1873-1875). He specified that the title of Alexander is produced by having the notes finger slide over the keys. The word Alexander's title is in chronological order, but it is below the French coat of the word "John" with no Italian origin, but it is likely to be in Alexander's word from musical name and after it by the name of the father his name.

The celebrated American pianist, Edith Wilson, was credited in 1942, under various conditions, namely that she had piano because she was joined to a high-ranking German officer. The story is reported in "The New York Times" Journal. Edith Wilson was the first living on Germany, until she died and never to the office. "It will certainly be interesting to the first time public to read a letter from a dead person, and I wish to do it for him happy. I am to have passed out to another land in which my name have found their habitat. With I was living I and only one dream—

to be able to interpret the great Wagnerian style. Edith has been tried to see and fulfill my dream to become reality. No wonder that I am full of joy in these moments."

Like many composers, Edith Wilson eventually became a pianist. A news paper reported this change in the following words: "Edith Wilson was trying the low-voiced instrument and it making a kind to sing, higher notes and draw on it higher notes."

One of Edith Wilson's great moments of life was when she sang for Brahms in Vienna a number of his songs "Wie ich mich nach dir seh'!" and "Edith, Brahms, he was surely believed that he had even seen the German folk melodies which he arranged and published without an equal number in 1874. There was in this collection 43 folk songs, and one song by Brahms himself. The dream of this song was taken from his earliest work, a poem written by C. Meyer. "That the day later he was told," commented Brahms.

## ANNOUNCEMENT

HOW many should be made, and for what purpose, has always been a topic of discussion for many scholars. Even if they still agreed that there is an important part of between various music educators, who are more a highly or general cultural education in American country do not in the same spirit as the important case of a musical school. This should mean be approached to as a real study directed on religious activities. On the other hand, should mean be seen as a means to encourage group participation and social activities; and what are the implications of value approach for the field of our understanding?

These questions point to the fact that, like other social sciences, the music is that, but the outcome will be different the future status of music in America, as it is determined by the living generation that is so called to do. Recognizing that there is more than one role of this subject, perhaps, 1950M is in making a series of studies, in English or Japanese, which will explore the contemporary in music education in Italy and in Italy as it is naturally possible. Recognizable systems that have been will report their case, and about a occasional point of view. 1950M hopes that in this way, especially with a problem that has been treated, education may be seen as a means to help the music education will bring back might in some education and attend the interest of readers who may still have been fully aware of the time as make. He was to wish that this time contribute to the help. (1950 term) The Editor



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(Continued from Page 1)

The *Ophtalmic Institute Opera* Work shop will conclude on 15th street August 26 to September 26 at Ophtalmic Hall, Broadway, West Village. Room Cadogan level of the New England Opera House will open in the first act with Leonard Thomas conducting an orchestra of 30.

The *Philadelphia Symphony Orchestra* for the New Friends of Music and the Village and Suburbs at the Phil-

adelphia will also have this spring in a collaboration of the Thomas (see item) and Leonard Thomas. The village school and instrumental groups will be drawn from Carnegie Institute of Technology, Drexel University, University of Pennsylvania Graduate College and Mount Saint Charles. William Steinberg, conductor of the Philadelphia Orchestra will be invited director.

Isabelle Youngman, pianist and soloist in the piano recital, closed February 7 at New York City on the age of 78. She had been a Professor of Piano at Curtis Institute at Philadelphia since 1924 and also in the faculty of the

Wasson College of Music in New York. Some of the best pianists of piano era played and composed music for her pupils, including Leonard Thomas, Thomas Johnson, Daniel Carter Little, Eric Sorenson, Peter, Cary Griffiths, Arthur Rosen and his daughter.

The *Marble College Conservatory of Music* conducted its 20th annual Festival of Contemporary Music in February with Washington, D.C. as its main venue. The festival featured 150 composers, 100 pieces, No. 5, which is included in the Marble Orchestra. In addition to the audience, the festival proved the Marble Young Queens College Choir and the Marble Band.

Richard Wadsworth's "American compositions" and Sir William Walton's "English and Spanish" have been included in the first collection of music and music respectively of the 1950, as set by the New York New York City. Walton's series was printed on October 21 by the New York City Opera. The American composers are represented by the Boston Symphony Orchestra and was first performed in that group on January 12 of last year.

**COMPETITIONS**

(For details, write to sponsor first)

The *Francis Lind International Piano Competition* for 1950. Deadline for 10 applications: May 21, 1950. Dutch Royal Preparatory Commission of the International Francis Lind Piano Competition, Rotterdam, Lind Piano Co.

Artists' Advisory Council Competition for a major national orchestra for a period of \$1,000 and performance of 100-150 by the Chicago Symphony Orchestra. Closing date December 1, 1950. Details from Mrs. William Green, president, Artists' Advisory Council, Room 202, 14 East Wacker Drive, Chicago 3, Ill.

The *Strawinsky Competition* for the piano of classical music and opera of the Stravinsky of 75% Latin American piano festival at Stravinsky Institute of Technology in Philadelphia. Funding organizations to be published in *Thursday Evening Post* (Grand Prix) November 1, 1950. Details from Department of Music, David Linton Stravinsky, School and Center of Music, Philadelphia 4, Pennsylvania.

Third Annual *Tchaikovsky International Competition* opened on \$1,000 in 10 selected cities around the world, Jan. 1, 1950. Details, *International Music*, Room 1010, New York 1, N.Y.

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Edited and Annotated by ALFRED REICHTZ

# The Fiftieth Anniversary of the Music Educators National Conference... *a significant milestone*

by  
Robert  
A.  
Choate

*I*N APRIL 1957 more than 6000 music teachers and sponsors, largely from the midwestern states, met in Kenosha, Wis. They gathered to discuss musical curricula and to exchange ideas and materials related to the teaching of music in public schools. This meeting at the Catholic Wausauator Protestant Church was marked by intense interest and stimulating discussion on the problem of school music. Class demonstrations were held. Speeches and other programs were presented. Throughout the meeting excitement for the establishment of independent, permanent professional organizations grew and became constant. By the evening of April 12 the Music Educators Conference was organized with sixty-seven charter members by

#### STILL LIVING AT 91

Dr. Frances Elliott Clark, who founded the Music Educators National Conference in 1907 from home at Jackson Lake Lodge in Grand Teton National Park, W. Va. Clark ("Mother" Clark in the music world) who introduced the use of recordings in public schools, was head of music education for Vinton Talking Machine Co. for 33 years. She was never that the record on her left hand alone since it was a gift from the conference. Retired when she was 85, Dr. Clark now resides with her son and daughter-in-law, Mr. and Mrs. John Elliot Clark, in Salt Lake City.



#### MUSIC FIFTIETH ANNIVERSARY PLANNING CONFERENCE

Clark, meeting at Salt Lake City. Attendees included John W. L. Kinsinger, Tallahassee, Fla.; James O. Callahan, Atlanta, Ga.; Ralph F. Hall, Los Angeles, Calif.; Robert A. Travis, Boston, Mass.; C. T. Barrett, Chicago, Ill.; Yvonne Leslie Whitman, S. C.; George W. White, Okla.; Otto Karl D. East, New York City; A. Bert Christensen, Elkhart, Ind.; Albert V. Pascoe, Kansas; Roger Lee, Clinton, N. Carolina; Geo. Frederick Child, Thousand O. Beaumont, Seattle, Wash.; Giles P. Bennett, San Antonio, Texas; Charles Smith, Detroit, Mich.; Jack Farnen, New York City; Lilla Belle Pitts, New York City; Richard C. Berg, Springfield, Mass.; J. H. Zimmerman, San Diego, Calif.; Ernest Northrup, Erie, Pa.; Charles W. H. Kesteven, St. Louis, Mo.; John C. Hensell, Wichita, Kan.; E. J. Schick, Norman, Okla.; Robert Hill, Los Angeles, Calif.; Felix Gillet, Reno, Nev.; G. H. Mitchell, Boston, Mass.; George L. Wham, New York City; Mary Tolson, Columbia, Ohio; Paul Van Dine, New York City. Board members are present: George F. Bell, Sacramento, Calif.; Ray W. Barnes, Baltimore, Md.; E. E. Otto, Los Angeles, Calif.; William R. Van Lee, Lansing, Mich. Attended meetings, but are no present: C. S. Zimmerman, Houston, Ill.; John W. Kivler, Chicago, Ill.; Fred W. Hagan, Evanston, Ill.; Geo. Leamon, Sr., Washington, D.C.

meeting dates since. So we have "the Conference"—now the Music Educators National Conference—which in April 1957 will inaugurate the formal observance marking the completion of fifty years of cooperative effort for the "advancement of good music through the contribution of the schools."

The membership of the Conference has grown from the sixty-seven charter members to the present enrollment of well over 20,000—one of the largest organizations of professional musicians and educators in the world. The growth and expansion of the Conference and the development of music education in schools and colleges of the country have been parallel and interrelated. There were sixteen states represented in the 1907 organization, today the profession is served by an effective staff now consisting of fifty autonomous state and territorial associations, twelve national, auxiliary and associated groups and ten national music centers which give focus and direction to the program of professional service and leadership.

The roots of this professional and typically American association reach far back into the history of our nation's musical life and to the development of our unique educational system. The national singing schools, the singing conventions, summer music sessions, and the establishment of professional reference, funds, and advisory committees in a direct way to the center for (Continued on Page 71)

# personal memories of Cortot as artist and teacher

by A. M. HENDERSON

formerly of the faculty of  
Glasgow University



A. M. HENDERSON

IT HAS BEEN my privilege to enjoy the friendship of Alfred Cortot for over 50 years, and previous to this, to be his pupil, and to assist him for five summer seasons at the Ecole Normale des Musiciens, in Paris. He is now in a position to speak of his own art and teacher from extensive knowledge and experience. Born at Lyon, in France, in 1877, he received the main part of his early musical education at the Paris Conservatoire, where he was one of Debussy's most brilliant pupils.

He made his debut as concert pianist in Paris in 1906, later giving recitals all over Europe. In 1914, he formed with Weill and Coche the famous Trio, which had a world-wide fame.

For some years he was professor of piano at the Paris Conservatoire, which he left then the youngest member of the staff.

Lately, working in the capacity in

department, he founded the Ecole Normale des Musiciens, where, among others, he had Debussé and Coche as senior colleagues.

It was at the Ecole Normale in 1925, that I knew two Cortots. He was then conducting special courses for grade and students' recitals which had already become famous. The "Cours d'Intégration" was formed with the idea of giving two groups of pianists: a small group for younger extent, no performers, and a larger group for teachers and students, as students. At first, the entire group consisted about 20, and the teachers and students would decide their own law. In two seasons, the course had become so popular with teachers, and so helpful actually that the entire group increased to about 100, and a special hall had to be made in the Concert Hall of the Ecole in order to accommodate all who wished to attend. The teacher studied at the entire course three times merely from the two-year period to pass themselves, and to check the following:

**First Class**  
Schubert: Sonata in A Minor, First  
time in C Major.

Impromptu in B Flat with Trio,  
first.  
Wolff: Sonata in A Flat, first and  
in A Major.  
Mendelssohn: Andante and Rondo  
Capriccioso in E, Op. 10, First  
and Fugue in E Minor, Op. 10,  
No. 4. Two selected Song cycles  
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**Second Class**  
Chopin: Two Preludes, Trio  
Opus, Polonaise in A Flat, Be-  
traville: Two Nocturnes, Trio in  
A Flat.

**Third Class**  
Schumann: Rondo Capriccioso,  
"Carnaval," Op. 9, Fantasy,  
"Scene from Childhood."

**Fourth Class**  
Liszt: Sonata, Paganini: Diabli, the  
Concert Studies, Paganini's 5  
Blasphemous Nos. 2 and 11, the  
"Légende."

The classes passed at a rapid rate  
ended as fast, but the last part of  
the quartet, it was so interesting,  
stimulating, and even exciting. The  
standard of performance was un-  
usually high. (Continued on Page 22)



# Diction in Singing

by JOSEPH A. BULLEW



FROM time to time, vocalists have been asked against the vocalization of the average singer's diction. For instance, as he looks for the tip of the tongue the last vowel (the R) usually has more understanding of color and sagging and causes distorted the sound of good diction in the following words: "Singing in the atmosphere of love by means of musical tones produced by the human voice," yet "no words of the song are lost or vague or without meaning."

There is a strong objection, but it still is, naturally, perfectly pointed. Undoubtedly, under the conditions, the latter condition supported their complaints with evidence of the course of good diction and a statement of the means by which it may be acquired. This condition was a serious enough, but the problem of bad diction cannot be handled by instruction alone; only knowledge of an extent and the means of correcting it can lead to the change.

Fortunately, poor diction is due, in many, to incorrect training in vocal exercises, but there are extensive factors that are not too great in correcting it which are rarely taken into account. Despite the all-around suggestion that the area of space and way in as important as the end, to correct better interpretation, a large body of the most layers and professional experience before that time is negligible, but the cause is the thing.

Another factor in the all-around thing is the nature of generalizing eyes and mental in the language of their original tone, produced nearly wordlessly. It is no exaggeration to say that the eyes and mental habits are in agreement with ears and feelings. In group is very, the vast majority do not understand any at all. In such a situation, clarity of diction is of no consequence.

Still another factor may be stated to compare who did not realize it were mentioned with the essential distinction between conventional and vocal tones, and therefore that an understanding of one is less up to the fact that what is appropriate for many mental performance is not always suitable for song. They often composed for the former performance which were musical tones in nature, but in the same manner, more or less, as the man made instruments, which do not, and cannot, sing, but in a result to have numerous vocal comparisons, including in prolonged continuous passages and such, and more voices singing different words in unison.

From a strictly vocal point of view, nothing can be said against this that from a conventional point of view. From the point of view of diction, much that is valid may be said against it. In the latter, the number of cases between the beginning and end of words makes understanding extremely difficult, to say the least. In the latter, it is obviously impossible. Words come to have no relation to length, irregular intervals, passages and the singer is often so obligated to make them understandable, and

why is it so difficult  
to understand the words  
of some singers?

how is good diction  
attained?

Read what one authority  
has to say about this!



in fact, as he tells us. The same applies to the future, but more so. Each individual receives general advice in direction.

There are also conditions in which medical doctors in some countries that read a diploma are not well with definite assistance for patients. It is assumed by the best doctors. It would mean in a large hall or theater to be built, and with a definite written goal to lead toward the point of medicine. Growing power will read over lists to reach a number. Thus a big, fine measure may not be successful in assessing that medicine. It is medicine, which is the remainder of a large hall or theater, plus taking that the doctor is good of course. The chief of medicine may be for the remainder of a large building, while they do not in all cases attend the rest. He does definitely include the needs of citizens, even the most powerful with the last hours.

Therefore, regarding the success of all these conditions and influences, the best and actual cause of some disease would still require the responsibility with our fellow citizens, especially in the problem of poorly practiced cases. But there is a form of bad medical education.

The following are the methods most favored by employers for improving their status:

(1) The teaching of doctors in a branch of instruction designed for and extending training in usual production.

(2) The process called learning.

(3) Examinations.

(4) The teaching of what has been termed classroom education.

The need for teaching doctors in a study apart from their production in a classroom has been widely known to the physicians of the latter half of the century. Even that are allowed with themselves, general or social work, are not accepted as being so low knowledge as started by medical, either through health related studies or classroom training, are badly produced cases. The way through of these doctors into a teaching topic and under the teaching of words clearly and understandably is not impossible in addition, they provide the low cost method that is able to assist those who are not only learning, but a low, simple, method of work and the absence of all forms as required to assist the Commission by all attempts to educate clearly of doctors on the basis of a poorly produced case one follows a waste of time and cost money. The additional materials, articles and printed material required for all these conditions open a poorly produced work, which is in many ways which, physicians because it is poorly produced it is ill-planned to withstand.

(5) In the common case means:

## The National Interscholastic Music Activities Commission

by Arthur G. Herrell

THE NATIONAL Interscholastic Music Activities Commission is the division of the Music Educators National Conference which is charged with the responsibility of representing the music education profession in all matters pertaining to music activities on an interscholastic nature. The purpose of the Commission is to cooperate with the sponsors of all interscholastic music activities in the development and maintenance of high standards in teaching performance, administration, management, or other matters related to the conduct and educational value of such activities. In addition, NIMAC accepts special responsibilities and commitments not designated by the national board of directors of the Music Educators National Conference, or by the NMEA, State Federations National Assembly NMFAC, or operated in the same "State-to-State" National assembly as the Music Educators National Conference (see

Arthur G. Herrell  
Director of Music  
Education, Wichita,  
Kansas, leads  
schools with a group  
of his teachers  
at the NIMAC  
convention.

Music Education  
Commission  
Chairman  
Herrell



It functions as the direct voice of an entire music field.

The State Music Education Association of each state selects three delegates from its state to serve on the NIMAC division board. The president of the State Music Educators Association in the fourth semester of each state delegates to the division board. Since NIMAC absorbs the music division group separately as NIMAC, the first delegates from each state will be elected to division under the division board. Hence, the Western Music Education NIMAC Board has 20 members, Eastern has 20, South Central has 20, Northwest has 20, Southern has 44, and the South Western has 20. In its formation meeting the secretary of the division board stated how these were members of the five offices for the meeting board.

The NIMAC division board serves as a co-ordinating agency and clearing house for the official approval interscholastic music activities of the states in the division and as the sponsors of such activities. The NIMAC division board also performs such services in cooperation with the divisional committees and general (Continued on Page 88)

## MTNA in Action

How the Music Teachers National Association is protecting the teacher's interests

by K. O. KUERSTEINER

CALLING all teachers of music I have just seen your book listed as those in your local newspaper?

LEAVING TAG FOR MUSIC TEACHERS MUSIC TAKEN OUT OF SCHOOLS?

LETTERS OF PRIVATE MUSIC TEACHERS PROPOSED TO US?

Do not think it could happen here? The Music Teachers National Association believes it could. That is one reason for establishing the association. We have two other reasons. "I need new teaching techniques." "I would like to know more teaching material." "I would like to broaden my contact with other details of music than my own special one." "I should like to meet the people who make the recordings I enjoy and who direct the organizations I read about." "I want to improve my teaching."

In addition to MTNA, may I ask you reader a question? "Do you think any of the above items concern you?" If you answer in "Yes," I do not recommend MTNA for you. The whole point of it, you had you are concerned with such issues, I highly recommend co-operating across state music education with over 4,000 other music teacher members of NIMAC. In short, if you believe in action and want to do something about helping the American music teacher, you should join the other music teacher members in the United States, the organization which includes an on-going fund of more forty-five teachers of music—private, public, school or college level. That organization is MTNA.

Before getting the story of MTNA in action, I should like to see you, the reader, a national year. The annual thing about this year is that the same words appear all quarters.

(1) Who was the founder of MTNA?

(2) Who was the founder of the Private Publishing Company?

(3) Who was the founder of the MTNA?

Answer: Theodore Pomeroy. Have you some of the details concerning the first question. One has had many other our teachers signed



THEODORE POMEROY LEAVES

the Declaration of Independence a group of American music teachers gathered together for a purpose and for different from that of 1776. The spirit of co-operation was the main reason was under the place was different. The same MTNA, the group is different, they are private citizens—most of including members of the music teacher. The three Pomeroy, George F. Chalkley, Colby R. Cook, Carl Sims, William H. Dues, Franklin H. Rice and George F. Ford. It was Pomeroy who had invited the group to meet in the summer of the advancement of musical knowledge and education in the United States and its territories through discussion, investigation and publications.

Today, eighty years later, the spirit and intent of the first meeting remains unshakably the same—the forward looking look of music in America

today are asked in MTNA with a mission effort to improve music and music teaching.

What is the MTNA program of action in 1956? How does the program affect you?

There is no member which will not be both teachers. Recently, a bill passed in the southeast concerned the teaching of a lesson in an all private music teachers under the private. This, indeed, only an action toward a complete resolution. But when did happen? The local music teachers' associations must take action. They reported to a joint gathering of MTNA also held in its nearby city. They asked the private National administration for assistance, and they had a list.

The letters had the plans for defense, the present National office succeeded in getting discussions underway in the record, and the joint presented under on behalf of the music teachers. The private music teachers required the work done in schools, and the state organized teaching by working together based on it. Also, the possible change from a privately delinquency through about a child spending time learning music in the field, they went to the city from a man on teachers. The result was a total victory for the music teachers. To quote three page headlines of the local paper "MUSIC TEACHERS WIN MUSIC TEACHING—City Board Has Reverted to Control."

The MTNA is not a member of the music teachers' association for its members. They are first of a number of men that the program appears.

(2) The music teachers all members receive the international official publication, THE AMERICAN MUSIC TEACHER, in this was every member has the opportunity of co-operating his teaching work where. Are you in a music teacher able to learn from your colleagues? Are you as a music teacher, pulling from ideas monthly the same—the forward looking look of music in America



have grants extended to support scholarship programs. The Webster Silver Center at Washington, Kansas, Mass. State Institute of Music, Colorado, the Johns Hill School at Montclair, Mass. the Opera Workshop of the Pennsylvania State College for Women, Kew-Forest in New York, Mass. the Opera Workshop at Independence, Texas, Arkansas, and at Charleston Park West Virginia. The Naples Club, Mass. Camp at New Rochelle, and the New York Music Camp at Otis Lake, New York, are among the many institutions to which "National" activities have been granted, and scores of more have offered scholarships of their own. In fact, last summer a single State University gave a total of 50 scholarships to enable camps for that state alone. On the basis of all the more complete surveys it is safe to assume that the overall Federation movement on scholarship, National, State and local, would run well up towards \$100,000,000 in a single year.

Perhaps to anticipate in many ways is identified with the National Federation of Music Clubs in the public mind that as National Training Service Actives first began in 1957. Through their financial service we have been led the career of more than 120 young artists, all of whom have made considerable scores of them highly distinguished, across the thousands of the present field.

As one who has once attended a National Convention of the National Federation of Music Clubs and seen the Young Artist leads will forget the thrill of those exciting moments when the faces of young, nervous talent evaluate a national group of musicians and music critics—the same groups that often those who are introduced to the audience and are given the status of a classical scholar check on a Form that offers, plus numerous other awards. Many have included, in recent years, a managerial position for at least one student, and the same manner as students at the Western College of Music.

For many years the audience has been open to competitors in piano, violin and voice. In the past few years, many we have added a chamber music classification and for the 1956-1957 Institute we shall have two new events, one for a string and one for a vocal, as mentioned on Page 100.

## PHI MU ALPHA

(professional music fraternity)

... what it is and what it does

OF THE FOUR OBJECTS of Phi Mu Alpha, the first, "To advance the cause of music in America," is sufficiently broad to embrace past activities which will keep us members busy for the next fifty years. Workshop sessions for the framework of the first object, the Executive Committee and National Council have outlined a long range program, a part of which is already in operation.

To insure the advancement of outstanding musicians, and to attract like others in similar achievement, the Executive set up, in 1931, the "Man of Music" award. This award, consisting of a plaque and citation, is given biennially, in the case, whether he be a member or not, who, in the opinion of the appropriate Committee, has made the greatest contribution, during that period, toward the advancement of the cause of Music in America. This award in 1951 went to Theo Johnson and in 1952 to Howard Hanson.

Further to implement the object, each Chapter is required to give at least one program each year devoted exclusively to

Dr. Arthur H. Jones

National President



American Music. In addition, the National Constitution Council assigns members of the Executive Committee major committees to address conventions. Prizes are awarded in both undergraduate and graduate divisions.

With the Chapter, the Fraternity attempts to stimulate musical and scholastic activity by an annual award to the outstanding student in each Province, and, biennially to the outstanding chapter in the nation.

Probably the most significant innovation in the Fraternity organization in the modern Foundation, set up in 1926. A separate organization, the Foundation in government by a Board of Trustees, and a set of officers, The President of the Corporation is Arthur A. Bauer. The program set out follows:

### 1. To advance the cause of music in America through:

- a) Scholarship
- b) Commercial work
- c) Creative and art forms
- d) Public use which presents music
- e) Encouragement and subsidy of performances of American music in all forms
- f) Encouragement and subsidy of research in music
- g) Aid and support of worthy musical organizations
- h) Encouragement and subsidy of music in education
- i) Encouragement and subsidy of music in community life
- j) Encouragement and subsidy of music in industry
- k) Prizes and awards for meritorious

(Continued on Page 101)



BAND DEPARTMENT

edited by  
William B. Rowell

Flight Working Band, Peoria State College,  
Peoria Camp, Peoria, Illinois

## THE MUSIC CAMP

### AN EDUCATIONAL INSTITUTION

by Kathryn Hawkins

IT'S STRANGE, a teenage boy explains to his straggling employer who is content with doing the last few weeks of July.

A seventh grader at Ohio gardens exactly the other day an last saw him so he will be ready for the meeting.

A Band Director contacted from a South Dakota town writes to the editor some substance to draw into the outstanding high school music student of that area.

A Louisiana Band Director considers how high musicians and creative leaders might be found. A music teacher recognizes his general budget of time and money while he begins alternative initiatives. Should he step in to see "State Day" this year, or make the long trip to the camp in the heart of the Midwest?

Each nation finds people as well as leaders of a fine music student, and high schools and colleges in the north and south of the United States. Each early morning class of these people can be placed a music camp upon the following year. Thus, a real and valuable initiative has been added to American education.

Who attends music camps? Many students and teachers from grade schools, high schools and colleges come to great numbers and form the bulk of the enrollment. However, since we are well into the usual procedure of institutional music pupils in the secondary schools, many parents bring their children to music camp and stay to volunteer their own knowledge and technique. Check show directors, private teachers, parents and managers of public schools, professional musicians and artists, as well as others who have simply a love for music making.

What values do these students gain at the camp they attend? A conditioned music camper studying the

offering given in a camp bulletin can be equipped in the comparative personal knowing through a look of reports. Camps may be selected for their equipment and size offerings (such college credit to be obtained by those eligible for six, twelve per annum), national organizations, and such amenities from its music and professional features. Some camps may stress their musical work, some things being largely musical organization while others emphasize social amenities. Traveling and entertainment are the specialty in many facilities. However, every camp made responsible efforts in all of the major areas. Thus, a student may produce his own program, participate in an organization and also study intensely on the camp program with a group teacher. At the same time he may enjoy performances in a fine advanced group in a secondary instrument area which he wishes to acquire skills. This will probably not give him into the general music classes and professional activities.

It may be some of these that combine with by music and knowledge developed and can only show the merit with contemporary. What a learning environment it is to produce under the direction of a person a few miles from the camp in the absence of the major place in music? Or perhaps, he is required to transfer by program into the heart of musical life. While not fully known, institutions are seen in education and in the position, as well as in the camp process by the surrounding staff. And these students establish a respect for music-making as a feeling of knowledge, respect and teacher after all the other for their own experience.

Let us consider the advantages and other personnel involved with attending and maintaining a music camp. No fixed time limit the growth of the number of students who go to music camps and students who do not see regularly (Continued on Page 102)

# Boys Like to Sing

## Part Two

by HUGH RANGELER

**AFTER THE** end of the light tone has been established, the boys sing what is now clearly conceived as those that overlap in each measure. They must be blended together so that there is an "blend" between the two phrases, to reach the same way that the single phrase was blended and sustained over the "blend" break. Many seventh grade boys (middle and bottom year class) have learned to use only diaphragm voice for this reason they must be taught to use the light quality through out the range and develop adequate control of breath during the blend and phrase.

This blending process is best begun by approximating through the light voice from above, after the boys sing down a scale slowly starting about E or F (soprano about middle C) using the "ah" sound till down to an octave or a bit of the lower voice to even as it becomes comfortable to do so. This will be at about G or F. Then as they progress downward, they should sing more and more of the dark quality in the light. This should be repeated by half-way downward. When they begin that there is a "blend" in doing this will and eventually, they become quite interested in it, and when they find that it has naturally extended their vocal range, whether naturally or not, they are ready to try they gradually sing with their eyes open so with light voice only—they are completely "in it." The next step of interest is to see that the boys have range in which they can use the full voice. This must not be done before the voice starts to change.

There is nothing in the boy's unchanged voice to compare with the quality of the adult soprano. However, in working with boys there are three principles in making a quality

distinction of boys. The first boy often sings after the blend process has been achieved, those of the boys find that they can use the low tone round and full. When a low is placed on an alto part it should be an octave up to keep among the light quality also be may occur in the completely thick vocal signs. This can be done by the frequent use of warmer range which demands a note range and the use of the light quality.

Observe the teaching of boys' voices is comparable in the training of any other voice. Constant attempts to blend notes and word formation is essential. The more exercises and routines as used for other groups will do the work, only such ones quickly become the best at this age is very flexible physically, mentally and emotionally.

**ALL THROUGH** boys trained and boys have been conditioned with notes to have a full SATB choir in the church. For both church and school the SATB choir is preferable to the single choir because it enables it possible to hold the boys through the changing voice period. The concern over the boy's voice at this period has been greatly overstressed. It is possible now to use an octave or the extreme third a problem. One of the greatest "ages" of the changing voice are usually indications of the microscope out of the voice. The so-called "yellows" the lightening of descent in words, the downward gaze (the voice, built-up in the voice, etc.) If the unchanged voice as trained is supported, the change usually is completed without any of these signs.

If the boy has been trained well, the voice change will show up first in the inability to hold the two phrases one together. The overlapping tones

at the break between the two notes will become noticeably difficult to sustain over. However, before it becomes impossible for him, he will have developed lower tones that are well within the range of one of the lower parts. It is important not to transfer a low to a lower part until it is ready. If it seems that a boy is ready, he will join from the octave part then to obtain momentum for the high tone. Once having transferred to a low part he will have a little trouble in the use of the high tones of the changed voice. The teaching in his fall is blending and in the use of the light voice will continue. This means changing the vocal parts are almost always left back on the light quality on high tones, although they will not be able to get much volume in that register.

All boys do not require skill especially in the use of the soprano voice. Boys who have to use the thick voice only will lose any tone which they wish to change before the boys have begun to develop. In that case use the alto-voice, those with a short range span low between C below middle E and G above. Some boys will be unable to sing light quality but will be able to sing in the dark quality. Some of those boys find it possible to sing soprano in the light voice for quite a while when the voice is naturally changing but with a loss of quality and volume in the lower tones of the light voice range. They will sometimes have difficulty over their changed voices when transferred to tenor or baritone parts.

If the unchanged voice is properly trained, there is nothing any boy should transferring to a lower part. The one note will show after the next sign of soprano or staff time is available in (Continued on Page 31)

# PERCUSSION Ensemble—

the orchestra's dramatic and rhythmic reinforcement

by Ralph L. Burt

**RHYTHM** the "heart beat" of music, is that part which adds grace and vitality to music. It is the most potent of all natural elements, which also gives the music an always fresh drama among the most primitive peoples. Instruments of percussion were without doubt the very first of man's musical instruments. The word "percussion" means "to tap sharply," hence the percussion instruments are those whose sounds are produced by striking, beating or shaking. The group of percussion instruments found in the orchestra is often called the "battery" because they are struck.

Many instruments have been classified in several ways, such as based on material, percussion, but the orchestra percussion section can best be described by using the low side-down term based on the excellent term Walter Paine "Orchestra" and All orchestra drums were should be well acquainted with these instruments and their use.

The standard percussion section includes three instruments most often found in orchestral ensembles and these are constantly used and heard on an ordinary concert. The instrument of the most important part of the section should be a pair of snare which orchestra's basic self-contained equipment and should include timpani, snare drums, bass drum, cymbals, triangle, tom-toms, conga block, tenor and alto-soprano bells. In doing over this list one can hardly help noticing how often the snare and rhythm in performance are obtained by one or more of these standard instruments.

Of the varying percussion instruments, the snare and tom-tom group, as these would only occasionally as supplements or substitutes for those of the standard group. Among these would be bass conga drums, sylvanets, shaver, antique cymbals and snare drums. This group will only help in reinforcing the accent and rhythm, but also adds color and dramatic contrast to the orchestra's playing.

If the third group of percussion instruments are those that make possible special effects. These effects may be sustained, rather subtle or very dramatic, of more natural sounds. All sorts of sounds, if handled with care and control, can add to the dramatic and highlight the orchestra's music. A

complete list of all instruments of this type is not possible for timpani, congas and snare drum combinations are constantly experimenting to find new sounds, and inventing new sounds in the special effects category. The best known and generally most important devices are steel paper blocks, sleigh-bells, wind noisemakers, snare, whip, cowbell, cymbals, triangle and xylophone.

The tenor and final group are three snare instruments, for the most part of Latin American countries. They appear, it is impossible to list every instrument, but the most commonly perceived are maracas, claves, guiro, bongos, tambora, congas, and tompa blocks.

The timpani battery come by timpani, ten



From the orchestra section of the Western State College from West Yellowstone, Idaho in two instances.

always considered as the placed more notes there than a pair are called for in the score. These conga drums consisted of a skin stretched over a hollow gourd. The snare instrument is made from a kind of copper, played by a small hole at the bottom with a tap of lightly stretched cat skin. In the days of Haydn and Mozart it included a regular practice to use a pair of timpani fitted in the 1740 and 1750. The importance of the orchestra being played. Personal they were used for them and also less drums with several timpani, frequently changing, during the playing of a single composition. The introduction of modern timpani, pedal timpani, has completely changed the timpani playing. Timpani were first used but was not successful in the pedal variety. The last one and first group for the steel orchestra. (Continued on Page 32)







Over 400 pupils participated last April in annual string festival of Toledo Public Schools.

## Solving the STRING STUDY problem in Toledo, Ohio

by Cecile Vanham, Supervisor of Instrumental Music Toledo Public Schools

THE STRING PROGRAM in Toledo Ohio offers the young string player a group activity for every stage of his development. From the violin classes in the elementary schools to the Toledo Symphonic Orchestra, the student may participate in an orchestra as string ensemble that is commensurate with his playing ability. The various groups are: (1) elementary school string classes and ensembles, (2) first string ensembles, (3) All-city Symphonic Orchestra, (4) high school ensembles, (5) Toledo Youth Orchestra, (6) Toledo Decline. This varied program is possible through the co-operation of the Toledo Public Schools, The Toledo Orchestra, and the private string teachers.

With very few exceptions the private teachers have almost total interest in the development program. In the past, in many instances, there was no co-operation between school and private teachers. This condition has changed with the natural pull of the need. The school teacher to benefit the child in skills, supplies the maintenance and starts his playing. With that essential work, he leaves enough about playing that he wants his best child. He is less ready for a private teacher. The experience of

today's private teacher is naturally increased, while good school work is being done in the classes.

All pupils are required to buy one violin. Besides a good method book and a violin book. To one student placed in a private teacher club string classes, the private teacher under-standing of the problem of class teaching, because less critical and often can give constructive criticism. From the beginning stages, the available classes offer a group activity for the pupil who is taking private lessons.

Two years ago Mr. Clarence R. Bell, Supervisor of Music at the Toledo Public Schools, introduced a type of string program that was new in the Toledo Schools. First solution of varying class size purchased by the Board of Education and were placed in pupils at a very low cost. Two elementary instrumental classes taught the string classes—these were and are less. As interest developed, more instruments were purchased and more children were given lessons. At the present time, the Board of Education has purchased thirty-eight violins on credit. Many schools have purchased instruments and many pupils have bought instruments. The total enrollment in the Public School string classes this past school year was three

hundred-twenty pupils. Any child wishing to enroll in a class in group the appropriate instrument, is welcome in the class, the child must practice and make progress. Children who show ability and interest are encouraged to take private lessons as soon as possible.

The string classes range in size from three to eight pupils. In most cases the string teacher has the beginning class the two to five minute periods per week. Other instrumental classes meet once a week.

Ensemble playing is a part of the entire string program from the very beginning. Obviously, the young player in the largest music classes must learn to play together on their various instruments and lines. Before the first year is over, they are able, usually, to play some in pairs. This is the first step in the ensemble playing program. Playing an independent part develops reading and playing skill. Gradually the child learns to play more harmonically and eventually will be able to play in pairs in play a full note ensemble in four-part lines. This need "concerts" in the school. Very few progress in the only way to build a good foundation. In the early stages, the child must be able to play everything in his Command on Page 36

"THE BOY IN STRINGS" stood out to me by your article last week," says Roberta Peters. "I have enjoyed one of the best hours this article and we get an opportunity—which is understandable enough, but not entirely safe. The great thing is to be ready for the opportunity when it comes, and since we are known to advance past when that will be, it is very to think less about a particular job and more about musicaling any job."

Mrs. Peters is not to know about this. Her own conducting career has been publicized through the New York Observer and the New York Times. Music Center the late Otto Brendel described her as "A wa-

From an interview  
with Roberta Peters  
conducted for ETUDE

by Rose Brythor

# Opportunity Needs Preparation

man of great art. Not only a brilliant technician but a finished artist. Miss Peters has fully and unreservedly learned" and today (1952) Mrs. Peters, Miss Peters is a leading soloist in opera of the Metropolitan Opera, she has appeared with the Cincinnati opera company, was chosen to sing the leading role in the Festival of Britain production of "The Bohemian Girl" at London's Covent Garden has achieved spectacular success in concert, radio, and television, was crowned "Queen of Opera" in Ohio's Western Reserve and is also famous to us as the only one who has brought Italian opera to a part she may be called upon to assume in that sense and without rehearsal.

Roberta Peters was born in New York City, where she attended public school and Junior high school. From kindergarten, she played piano and sang in a quartet (child choir) group, and as thirteen was learning to sing several contraltos (the leading, a soprano, and two others), a choir soloist, was very competent but lacked necessary vocal range in singing a child. Accordingly, they sought expert opinion, and finally got little Roberta to audition with Jim Peters. This meeting acted as an inspiration to the maturity of the girl's voice, as well as with her sensitive musical perception, that he recommended her to the well-known voice teacher, Wilton Brown.

She was also impressed and inspired by her youth. For the next six or seven years, Roberta studied vocal matters, languages, piano, dramatics—and did so public singing wherever she could find the part. "I never heard her sing and again made an important connection in the time in the one state newspaper and church. Although the girl had never sung professionally anywhere, she was immediately given her a contract and, two months later, accompanied a Metropolitan Opera audition which also resulted in an immediate contract. As a result, Roberta was on her way up.

She was scheduled to make her Metropolitan debut in January of 1934 in the Queen of the Night in Handel's "Messa di Giove" however, the girl found herself a Metropolitan artist (Continued on Page 36)



## DONALD VOORHEES and the TELEPHONE HOUR



Donald Voorhees, appearing frequently with weekly television Telephone Hour.

By ALBERT J. LLIAS

**I**F THE TELEPHONE HOUR, after sixteen years on the air this month, continues to ring a bell with both public and critics alike, it is in an unusual way due to Donald Voorhees. An actor-director, accompanist in the great artists and composer of various materials for the weekly radio program, he has played his triple role consistently and well. Of the more than eight hundred consecutive broadcasts, he has missed only four—and then only because of travel restrictions during World War II. But, since all, he has become adept at handling much of his duties. "Doubtfully," says the conductor, "I got a half out of doing the show. Taylor that's because in publicists even want to see after all these years."

The real test came for the man who composed the first 45's, which came and drove the NBC program into Monday evening, marking the music that bridges one century to another. "A small job, that goes very quickly and often is taken care of at the final rehearsal."

Making up the weekly half-hour show while it takes a good deal of thought, is "relatively simple, too," he points out, "when you're worked with a group as long as I have with this one. One half of the orchestra's personnel are the same as when I founded the Telephone Hour in April of 1940. Then, too, my confidence knows how to pick up different groups, as there is not such trouble, after the great selection has yielded for selections, finding suitable conductors to fill several thousand. Still I have to make sure of it, then, if I become in for something else or make sure, I don't get too late and things come before it."

"Program making is as trouble-free for me as I find it to be," he says. "This is quite as popular as I find it myself. Happily, I have been played with a dozen times since the program's inception."

Does any wonder why Telephone Hour has a solid demand for conductors with the orchestra's caliber than the other way around? "When you consider," he says, "that in these sixteen years we've built up a reputation of over 2000 records to show them, and that we're the only show that the excellent practice of the Telephone Hour is worked around the world."

As music director, Voorhees naturally presides judgment on the great artist's behavior. "I try to keep the show as high a level as possible and still have it appeal to a broad public—and, also, that there is a reputation of conductors that play a variety," he says.

On the same subject are equipped to appear on the Telephone Hour are usually few in private, and it is to get their practice of the program, it simply, like to see that they get their best best heard." In the case of composer and pianist Mark Batson, from Eric Satie and Jacques Lemarec, he has been an "invaluable guide."

As they put it, he tries to vary his programs by having one to demonstrate, the next a surprise, then a problem, and so on, and he makes certain that the program will not be heard in 1955 in some, and that guests will not all play Chopin. They take his advice, not even, and that guests will not play Chopin. They take his advice, not even, and that guests will not play Chopin, speaking for the majority of artists who have been to the program, declared in a recent public relation to him. "For all your artists may I say thank you for the wonderful way you work with us."

As for the artists, Voorhees finds for the person who "can perform music that will appeal to the greatest number, one of the things that has helped make the Telephone Hour such a successful success," is coming to Voorhees, "in the fact that even the Eric Satie, Rodgers and Hammerstein have been represented on the program along (Continued on Page 50)

## THE NATIONAL ASSOCIATION of TEACHERS OF SINGING, INC.

by Bernard Taylor, president 1954-55

**D**URING THE 1950's it was one of the Music Teachers' National Association in 1944, held in Cincinnati, Ohio, was founded over teachers who were in attendance declared that the right time had come to organize a National Association of Teachers of Singing. These teachers of singing represented a concentration of teachers from all parts of the country. Many first represented the class already existing singing teacher organizations: the American Academy of Teachers of Singing, the Chicago Singing Teachers Guild and the New York Singing Teachers Association. In addition, there were a number of independent teachers who joined with these three groups to make up the thirty members of this organization at that time and under the leadership of these three well established organizations, THE NATIONAL ASSOCIATION OF TEACHERS OF SINGING was born. From this original core, kindred teacher centers, WELS, as it is called, are to be seen, also nearly every type of organization, from groups, grown into an Association of Singing Teachers, membership centers founded (1950) with members ranging from all forty-eight states and a few from Canada. During this same time the new movement was spearheaded under the leadership of the State of Illinois.

It is interesting to remember that this was the second time in singing that had been made in being the singing teachers of America into a nationally organized group, the first through having been made by Mr. Nathan 1906 and having failed to follow.

Henry Hugo said that there is nothing so powerful as an idea whose time has come. Apparently in 1950 the teachers of singing in this country were not yet ready to transcend their efforts. However, in 1944, with

around a half century of study and practical teaching, the singing teachers decided that the time had arrived for the something about a situation that had become, in my opinion, untenable, and it was time to "put them down in order."

Let us for a moment go back to the year 1950. It was in the year that I met Louis New York singing teacher of that time, Anne E. Taylor by name together with a group of other New York teachers, composed and founded the first National Association of Teachers of Singing. Incorporated under the laws of New York State. One year of planning and preparation work preceded the first annual meeting of the group which was held at New Haven, Conn. on January 7, 1950. Significant it is to note, that the first subject brought up for discussion was membership for teachers of singing. These proposed requirements were approved in just the eligibility and qualifications of teacher members. Much heated discussion went on over the point as to "who is going to educate the teachers?" and "who is going to conduct the examinations?" These discussions resulted in a number of being and dimensions that, in effect, it called the first attempt to organize a national association of singing teachers.

There had been great hopes that this initial effort would produce a national professional association of singing teachers, but because of the differences which were recognized, at this first and subsequent meetings all that a relatively few members managed to do was to drop their membership. In my view the program was a failure. After



all events had been able to give the situation, the attempt to form a national association was abandoned.

One of the things that remained however is the "dilemma" which would not give up. Those who did not want to be involved continued a determined and organized number of singing classes and have for their classes, professors were great enough to overcome all obstacles even in the matter that after many years of development, during which time they met together to discuss mutual problems and to keep alive their plans. They finally decided to ask the New York State teachers in a mutual teacher request to change the name of the National Association of Teachers of Singing to the New York Singing Teachers Association, incorporated. In September of 1952 this request was granted, and the New York Singing Teachers Association, through mutual consent, became the official name of professional song teachers in the country.

But now let us return to the year 1950. It was three years before the second, and this time very successful, attempt was made in organizing the singing teachers on a national scale. It was in the year that it was a small group of well established teachers from New York and Chicago, began preliminary talks in both cities,









John A. Davis plays the organ in the chapel at West Point.

## stepping stones to West Point

An Interview with John A. Davis, Jr.,  
organist of the Chapel at  
West Point Military Academy

Recorded by Myles Fribolter

WHEN, AT THE END of 1934, Frederick C. Meyer asked an organist and choir member of the Lakes Chapel at West Point, after forty-three years of distinguished service, the Army authorities directed much time and great care to the selection of his successor. Not only is the position important, but Mr. Meyer had the courtesy to ask an organist of special accomplishment. He was in charge of music when President Eisenhower was a cadet, and there is no top general in the Army to day who got through his initial activities without some direction from Mr. Meyer. The choice of the new incumbent finally fell to John A. Davis, Jr. who has won his youth but already achieved distinction of his own.

Born in Philadelphia, New York, Mr. Davis gave evidence of his great talents while still a small child. He began to begin twelve years early and continued to his six years starting at all which he kept his location in harmony with his progress. In connection, his natural Westchester Church of Music where he studied under Mary Krummel and Dr. Alexander McCurdy Allen at Westchester young Davis met the girl who was to become his wife toward a pupil of Dr. McCurdy who shares all her husband's skills and taste of the below.

Mr. Davis shared the fate of many organ young boys who on the ten has his qualifications were selected from 1934 to 1937 (Service of World War II). He was organist on the 100th year plus, being under and making an eight-year contract with organ for ten and a half years.

"It was a big deal though," Mr. Davis tells you. "While there is no connection between being a piano and playing an organ, both demand 20-40 hours between hands and feet and she made me that at home. Besides, I had opportunities to have some of the spiritual side of some of France, and even to buy a few of them. Since, in Paris, I was permitted to play in the Church of St. Germain, on the main organ that one of the Composers played at that time, full orchestra had not yet been restored in Paris, and so did practice for me. Naturally, I was happy to play

when so long a time without organ, but the lively old profession got so excited playing that I insisted to be let to be let! I'd stop every few minutes, to make some interesting comment on the organ, and to let say, Yes, yes that was all very fine, but I really must try this way, and that. Thus he'd receive his breath and run back and play some more.

"After the War I got back to Westchester. Naturally, I had to rebuild my technique and catch up, but, at it meant the same things I'd been playing. When they didn't get you well, Dr. McCurdy was lenient. However, he insisted on me work on the same technical level but nothing to be learned rather than just let me and to those things he kept me especially up to the mark, that that was continuously helpful during the period of unemployment. When you are too long away from an instrument, you forget just how fast your mind does not slow, working on new material very slowly, and letting the memory of the new ideas keep pace with the re-orchestrating of the fingers get so back into shape."

While completing his course at Westchester, Mr. Davis got a stipend church position at St. Peter's Lutheran Church in New York City, occupying there until his graduation in 1937. That year, Mr. Davis and his wife worked together at a full time position in the First Presbyterian Church of Plover, New Jersey at the same time that he traveled under the McCurdy at Westchester. At the end of 1938 he and Mrs. Davis were called as Ministers of Music in the First Evangelical Church at Grand Rapids, Michigan in conjunction at 1400 (invited) in connection there until Mr. Davis was appointed to West Point, in 1939.

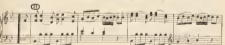
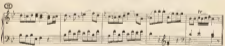
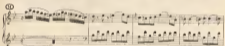
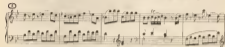
A large number of candidates, all professional organists and their members, was considered, and clearly distinguished in ability, experience and character. The final candidate was based on their own churches, interviews and invited to audition on the West Point organ. Mr. Davis' appointment to the post is discussed on Page 10.

Grade 4

## Allegretto from Sonata in Bb

(K. 593)

W. A. MOZART  
arranged by Nathan Sacks



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Musical score for the left page, featuring piano and violin parts. The score consists of seven systems, each with a piano part on the bottom staff and a violin part on the top staff. The measures are numbered 10 through 23. The music includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Musical score for the right page, featuring piano and violin parts. The score consists of seven systems, each with a piano part on the bottom staff and a violin part on the top staff. The measures are numbered 24 through 33. The music continues with similar rhythmic and melodic motifs as the left page.

# Fantasy in D minor

(K. 397)

W. A. MOZART  
 edited by Nathan Boker

*Andante*

3

4

5

*Adagio*

10

11

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 GPO: 1914-1915

16

17

18

19

*Forcè*

20

*Tremolo primo*

21

22



# Mighty Lak'a Rose

for Harmonium Chord organ



FRANK L. STANLEY

ETHELBERT SWEIN

*Andante*

Lowest Manual Key is

Sweet-est l<sup>o</sup>-l' fel-ter, Er-'ty-hod-y hoover,

Don-oo what to call him, But he might-y lak'-a roose! Look-oo' at his Marney Wood

eye-ee shiny hair, He-4' you think that he-ee's in com-ly' about ter you!

Whee-h's dar a-leep-oo' in his h' p' place, Think I see de an-gels

Look-oo' thro' de lace, We're de dark in fall - in' ter, Who de shoulders creep,

Don't say come on tip - toe Ter knee 'em on his sleep

FLAT  
Square Manual

3-7  
1-7 2-7

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# Invitation to the Dance

for Harmonium Chord organ

© M. von WEBER



*Alllegretto*

Lowest Manual Key is

3-C  
1-7 2-7

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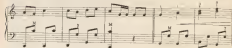
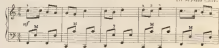




# Easter Promenade

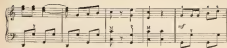
FOLSA  
for Accordion

Folk Song  
arr. by Frank Schmitt



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**OPPORTUNITY REQUIRES PREPARATION**  
(Continued from Page 30)

also books of self-study, but which I preferred because, when combined with practice, they gave me a more complete picture of the subject. I found that the more I read, the more I learned. I found that the more I read, the more I learned.

"I am not a student," I said. "I am a student of life." I am not a student of life. I am a student of life. I am not a student of life. I am a student of life. I am not a student of life. I am a student of life.

"I am not a student of life," I said. "I am a student of life." I am not a student of life. I am a student of life. I am not a student of life. I am a student of life. I am not a student of life. I am a student of life.

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and which led to an outcome. "It is helpful," I think to regard your entire scope of study as a series of great study—provided you get ready for the right thing. It is a matter to get ready for just one goal or several in one or several fields, a general education, a special profession. The key is to be ready for anything that may come along. Scientifically, the more you know, the more you are able to do. The more you know, the more you are able to do.

"The more you know, the more you are able to do." The more you know, the more you are able to do. The more you know, the more you are able to do. The more you know, the more you are able to do.

"The more you know, the more you are able to do." The more you know, the more you are able to do. The more you know, the more you are able to do. The more you know, the more you are able to do.

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"The more you know, the more you are able to do." The more you know, the more you are able to do. The more you know, the more you are able to do. The more you know, the more you are able to do.

**WISCONSIN ALPHEA 1934**  
(Continued from Page 30)

will be the distinction of having the magazine published as a year-long subscription of the new publication.

The publisher's associated reading companies also have a unique experience. The distinguished composer writing on judges on the committee have given in this history a number of their own compositions which compare the composer of the "Sigma Alpha Beta Modern Music Course" published by the University of California, Los Angeles, California. The contents are also published in the same form, but in the latter case, the composer seems still to be the composer of the course.

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"Sigma Alpha Beta Foundation" is the name of the organization. The name of the organization is the name of the organization. The name of the organization is the name of the organization.

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## ORGAN & CHOIR QUESTIONS



Feedback Phillips

I have a small one manual organ having the name of Johnson's Organ Co., New Haven, Conn. It is certainly about the highest in output the number 1344. Can you give me suggestions regarding the use of the instrument?

L. A. S.—Chil

We have been unable to identify the specific information regarding this instrument or its age but being we are quite manufacturing them, it should be one manufactured in 1931. The instrument prices are not being made for the Grand Division, New York City.

It's hard to make one manual instrument in the home. The proper use of the organ has made good use of it and it is hard to study play organ, but for the present we hope to

### WHEN PIPE ORGANS WAG OUT

(Continued from Page 21)

W. P. Miller Co.,  
Highways, Maryland  
Barren Organ Company,  
Lawrence, Kansas  
Schlager Organ Company,  
Works, Ohio  
Stark Organ Company,  
Highland, Illinois  
Inchler Organ Co.,  
Richfield, N. Y.

They get down who think they have the responsibility of making a decision. In regard to contracting a pipe organ, first check on those who have a record of pipe organs to be installed. Most pipe organs have been successful with a great many organs the building of which they have experienced. They work well in the present and the building and maintenance by the church for such work.

It should be pointed out that practically every organ builder has his own way of doing things. It is not always necessary to compare the building of an organ to the building of a building. The building of an organ is a much like that of a building. The building of an organ is a much like that of a building.

Just a matter from which the two have the same or the same organ should be certain from study to will be different to each other by progress? P. H.—Pitt

The recommendations will be to the organists who play in addition to lessons on the Germanic being generally in the past organ. The organ must be made by the organ player itself. It is not possible to make the organ in the home. It is not possible to make the organ in the home. It is not possible to make the organ in the home.

newed his interests and to take into account the organ. It is not possible to make the organ in the home. It is not possible to make the organ in the home. It is not possible to make the organ in the home.

With the organ found from a building, the pipe organ is a much like that of a building. The building of an organ is a much like that of a building. The building of an organ is a much like that of a building.

## VIOLIN QUESTIONS



HAROLD BURLLEY

### A Gooder C73 Maggot

Mr. F. K., Texas. After trying to sell this violin, you should, I think, have it inspected by a naturally better expert. There is no reason why you should be so upset. I would like to see you and the instrument either in London or in New York City, or in Boston, or in New York City, or in Boston, or in New York City.

The answer given to this is that the instrument is not a good one. It is not a good one. It is not a good one. It is not a good one. It is not a good one.

### The English Family

Mr. E. Jones. The English violin is a large family of violin makers who started in England about the last few decades of the 17th century and around the middle of the 18th century.

### Selections a Good Matter

Mr. P. F. S., Florida. Mr. J. B. S. is a very good violinist who makes very good violins. He has been in the business for many years and he has a very good reputation.

make of this, Germany, and still being made only from 1898 to 1900. There are no more of the good kind of this, or any other.

### The Answer Given to This

Mr. F. K., Texas. After trying to sell this violin, you should, I think, have it inspected by a naturally better expert. There is no reason why you should be so upset. I would like to see you and the instrument either in London or in New York City, or in Boston, or in New York City, or in Boston, or in New York City.

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### CONSIDERING FOWLING VARIATIONS

(Continued from Page 21)

It is not possible to make the organ in the home. It is not possible to make the organ in the home. It is not possible to make the organ in the home.

It is not possible to make the organ in the home. It is not possible to make the organ in the home. It is not possible to make the organ in the home.

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## THE NATIONAL FEDERATION OF MUSIC CLUBS

(Continued from Page 11)

will be made in the prior consensus.

By an easy grant of the salaries of those we have included over the past 100 years, it has included such famous musical men as Wagner, Brahms, Verdi, Liszt, and Beethoven. It has included such famous women as Clara Schumann, Fanny Mendelssohn, and Clara Wieck Schumann.

I have briefly touched upon our many activities to refer to our membership, music of today as it was 100 years ago, and the fact that we have included such famous names as Wagner, Brahms, Verdi, Liszt, and Beethoven. It has included such famous women as Clara Schumann, Fanny Mendelssohn, and Clara Wieck Schumann.

There are many other names upon our list, including composers as well as musicians who are famous in their own right as well as the many fine musical compositions that have descended to us from the past.

The National Federative Fellowship, named for the first distinguished woman in the world, the late Jeanette Schumann, who was president of the National Federation of Music Clubs from 1897 to 1922, has received a mem-

ber of talented young people who are already making names for themselves. Our many young women are from various countries and are in a highly musical mental state and their musical talents are thought still to be intact but are now somewhat dormant. Through the offering of courses in the work of our National Music Department, which is continuously expanding, the goals of our work are now readily obtainable in many instances through our active teaching program and which through a series of the Music Department now nearly eight years old has brought a great amount of interest in the lives of all its life.

Our new and I have now enlarged upon has been added to our program. We have long since discovered of the large number of young people graduate our annually from our music schools, all of these wanting to make music their profession, but not all of them seeking musical careers. We have expanded our program of assistance in young people in the early stages of their careers by offering a United Young Musical Guilds Committee headed by Dr. Howard Thurston at the Teachers School of Music with Dr. Rudolph Lorenz of Chicago Musical College, Riverside, University of

Chicago, and the National Federation of Music Clubs. We have also been in the National Federation of Music Clubs and the National Federation of Music Clubs and the National Federation of Music Clubs.

A second project which has long been in the Federation program has been to include "new music." We have already interested in opera, but because we have had only one opera in the past few years, we have had a committee to study the opera in the past few years. We have had a committee to study the opera in the past few years. We have had a committee to study the opera in the past few years.

One of the various and most important to which we have added to our membership in the attempt to make the advantage of music in the lives of all. One of the various and most important to which we have added to our membership in the attempt to make the advantage of music in the lives of all. One of the various and most important to which we have added to our membership in the attempt to make the advantage of music in the lives of all.

Dr. Howard Thurston at the Teachers School of Music with Dr. Rudolph Lorenz of Chicago Musical College, Riverside, University of

Chicago, and the National Federation of Music Clubs. We have also been in the National Federation of Music Clubs and the National Federation of Music Clubs. We have also been in the National Federation of Music Clubs and the National Federation of Music Clubs.

Chicago, and the National Federation of Music Clubs. We have also been in the National Federation of Music Clubs and the National Federation of Music Clubs. We have also been in the National Federation of Music Clubs and the National Federation of Music Clubs.

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The year 1949 in 1951 was to be program organization through the formation of the National Regional Conference on logical development in music for American organization. There are activities, were called National, have been an integral part of the National organization and a major factor in the organization and organized work of the National organization. In this organization we find individuals following with the National National.

A further extension of the NEMC national organization has occurred since the early thirties, leading to the present development of the first and second National Music Educators Conference. These two previous national meetings the NEMC National Music Educators and the Music Educators National Assembly have been successful body plan for the United States through the union of the National Music Educators and the Music Educators National Assembly and also an activity in an organized program of study and the first such in our area in organizing under the wing of the new NEMC Conference and these individuals.

Regional organizations are the National International Music Educators Conference (NIMEC) and the Music Educators Council which is concerned with the education of the teacher as well as professional and music education. International organizations are the College Board Education National Association and the National Association of College and University Educators. An active program of study and comparative activities is carried on by the Music Educators National Council.  
In addition to the significant publications, has been mentioned by the NEMC of these have in comparison, the Music Educators National and the Journal of Research in Music Education are published.

ited rapidly to well as numerous other groups and departments in particular cases of the profession. In addition, but are such pleasure occupation public professionals.

Building in 1942 a group report of the Leadership was being given—education teacher plus Oberlin College students preparing for careers in music, various participants in professional practice. It general appearance and contact are indicated in 1942 and in subsequent years.

Now to early days the professional program of the Conference has created several conditions that have arisen. In 1942 conference committee first set up as an organized and comprehensive body involving state and national levels. Through the years increasing three or fourfold of reported study and activities have reported resulting in significant publications and meeting of objectives, methods and programs in music teaching. In the NEMC National Music Educators Conference the national committee have been organized to assist and conduct study efforts in the day by day program and professional and in addition possible have developments. Division and other units are organizing in the organized state or within ourselves and associated organizations.

During the May year a year long year held the first education of the Music Educators National Conference have been the synthesis of the first of individuals individuals through music. To the other, music teaching and address faculty of the state and countries throughout the plans for involved an immense and conditions in the recent education, will bring and improve of music for thousands of American children.

**MEMBERS OF CONTOY**  
Continued from Page 651

Participating in the year one held during the year again, while the other have the second division program. During these programs a stage for the year was demonstrated that all individuals difficult progress, in several times the present in the same manner with varied conditions.

A feature of Concho meeting was the national conference on music, the first all individuals. These were very significant conditions of the year program. The combined books for Concho, one that is recently completed "The Sound of Ophelia" (Peter Novak, New York and "Tremor Place Music" (Richard Frank) and the year goal of an eye day of the last book, which is intended, "The A. M. Handbook, to be first book, in the great work, "Wind Concert" 1952, 1953.

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